

presents

MUSIC 254

Integrative Studies Seminar in Creative Practice

Professor Anthony Davis

Conrad Prebys Music Center, Experimental Theater
Tuesday, May 19, 2015 - 7:00 p.m.

James A. W. Gutierrez

Just Keep []

Research in image processing, computer vision, and large-scale 3D reconstruction is currently being applied to detect, classify, and model underwater objects and environments. This endeavor is driven by real-life applications from stakeholders including the National Oceanographic and Atmospheric Agency, Atlantic World Marine Archaeology Research Institute, and The Office of Naval Research. Here this technology is utilized to collect real-time data from aquarium fish as a basis for eco-music. Typical aquarium fish are tenuous organisms bred and sold for passive human distraction, the entirety of their stress-abridged existence spent navigating undersized, unnatural environments comprised of plastic objects, artificial light, synthetic food, and fixed boundaries to comprise their isolated aquaculture. Locality, movement, behavior, individual interaction, and overall sociability of the fish alter aspects of Helmholtz' justly tuned sonorities. For these organisms of presumed insignificance a brief window of amplified meaning is opened, extending their animation beyond their enclosure, into our own. Endless gratitude to Alexandria Shearer for technical contributions.

Diana Hereld

Lights On The Sound

Photography...Douglas Adams and Diana Hereld
Piano...Josh Charney
Cello...Tyler Borden
Voice...Diana Hereld

In the summer of 2011, the world lost an old soul and wise heart. *Lights On The Sound* is a narrative seen and heard. It is an oncology ward, long nights accrued bedside, and grief, unyielding as the tide of Puget Sound.

Yvette Jackson

Swan

Swan is a radio opera. It contains source material from an improvisation with Samuel Dunscombe, Judith Hamann, Shayla James, and Kjell Nordeson. It will be completed in 2016.

Joshua Charney

Left to Right

Michael Matsuno - Bass Flute
Steven Leffue - Tenor Saxophone
Samuel Dunscombe - Bass Clarinet
Judith Hamann - Cello

Left to Right is a piece that explores repetition and limitation. In composing it, I limited myself through instrumentation, rhythm, and pitch. Part I, for fixed media playback, is based around four pitches of a sustained chord, which are eventually augmented and placed in dialogue with an improvised filtered organ sound. Part II, for a low acoustic quartet, aims to exhaust the plethora of possibilities surrounding a minor tetrachord.

Intermission

Juan Rubio
Chromatic spaces

Gust Burns: Disklavier.
Juan David Rubio: Programming.

This is part of an ongoing research dealing with the possible relations between sound, color and (eventually) movement. In this case, the data produced by the human performer is been sent to MaxMSP and processed in different ways in order to produce new data to feed a set of RGB lights. The patch makes both discrete decisions as well as others based on the human performer; in a similar fashion some of the lighting data is being generated by the patch and other is being abstracted from the sonic material. The computer program is formed by a set of different “behaviours” designed to propose different types of interaction (improvisation?) with the human performer.

Gust Burns
string quartet obstructions

mara sedlins violin
tina tallon violin
shayla james viola
judith hamann cello
juan rubio recordings
gust burns composer

The obstruction functions as a means by which to examine audibility, or, not dissimilarly, to arrive at or acknowledge inaudibility, to accede to a practice of performance and composition that takes one's condition as obstructed always as coincident with one's speaking or one's playing. In sounding, we are always negotiating shouting down and talking up. A simple covering-over, an over-sounding onto the musical performance, that confuses, multiplies, distends the interpenetration of the auditory and the visual.

!!vOdKaGuMmYbEaRIOLLiPoP!!

bb_15@hotmail.com and ::JoZiE::

!!vOdKaGuMmYbEaRIOLLiPoP!! is a Queercore Bubblegum Synth-Pop collaborative which includes Hillary Jean Young and Josh Hochman, performing under the pseudonyms of bb_15@hotmail.com and ::JoZiE:: Their performance explores liminality in the topics of sincerity and authenticity within pop culture, particularly as said culture has become a vehicle for recognizing one's own queer identity. Their performance focuses on embodiment and gesture utilizing choreography and the collaborative and shared space of the dance floor. Their aesthetic draws upon nostalgia, camp and online anonymity. Influences include Aqua, The Vengaboys, Ke\$ha, Prozzäk, PC Music and everyone who had a Myspace page circa 2000-2003.

Conrad Prebys Music Center - Room 365:

Suzanne Thorpe
Constituting States

A state is a particular condition, in a specific time. It is also considered a nation or territory organized by a political body. But what constitutes statehood? Ultimately, it is bodies. Evolving, transforming corporeal bodies that are forever modulating. Thus it is fair to posit that an understanding of statehood must also include a consideration of elasticity.

Inspired by a conversation between theorists Judith Butler and Gayatri Chakravorty Spivak in *Who Sings the Nation State*, the installation *Constituting States* is an exploration of the construction and deconstruction of statehood. It utilizes the *Star Spangled Banner*, the U.S. National Anthem and an emblem of the Nation State, to query construction, deconstruction and reconstructions of state.

The anthem is sung in various languages, framing a contemporary understanding of the composition of the U.S. population. In this iteration, various experiments in deconstruction and reconstruction are engaged, to emphasize the ever-evolving constitutions that comprise statehood, posing larger questions as we move from a Nation State society to a Global State.

Event Manager: Daniel Ross
Stage Crew: Brian Covarrubias, Diego Gomes, Chenyu Wang
Recording Engineer: Joshua Gomez